ASIAN ART SOCIETY

Saturday
March 15th
2025

ONLINE CATALOGUE XXXXIX

FEBRUARY ISSUE

WHO WE ARE

The Asian Art Society features an online catalogue every month listing quality works of Asian art that have been thoroughly vetted by our select members, who are the in-house experts.

By bringing together a group of trusted dealers specializing in Asian art, our platform offers a unique collection of works of art that collectors will not find anywhere else online. To ensure the highest standards, gallery membership is by invitation only and determined by a selection committee of influential gallerists.

/AsianArtSociety

Cover Image: Indian watercolor presented by Kapoor gallery on p.58

TABLE OF CONTENTS

SOUTH ASIA 6
INDIA 28
JAPAN 38
TIBET 50
CHINA 56

SALE

MARCH ARTWORKS

Pieces are published and changed each month. The objects are presented with a full description and corresponding dealers contact information Unlike auction sites or other platforms, we empower collectors to interact directly with the member dealers for enquiries and purchases by clicking on the e-mail adress.

In order to guarantee the quality of pieces available in the catalogues, objects are systematically validated by all our select members, who are the in-house experts. Collectors are therefore encouraged to decide and buy with complete confidence. In addition to this the Asian Art Society proposes a seven-day full money back return policy should the buyer not feel totally satisfied with a purchase. Items are presented by categories please check the table of contents.

Feel free to ask the price if the artwork is listed with a price on request.

01

A GOLD PIERCED BEAD BRACELET

Burma
Pyu Dynasty
7th century
Length: 12cm
Weight: 18 grams
Price: 5.000 GBP

OBJECT PRESENTED BY:
Sue Ollemans
M.: + 44 (0) 7775 566 356
E.: sue@ollemans.com
W: www.ollemans.com

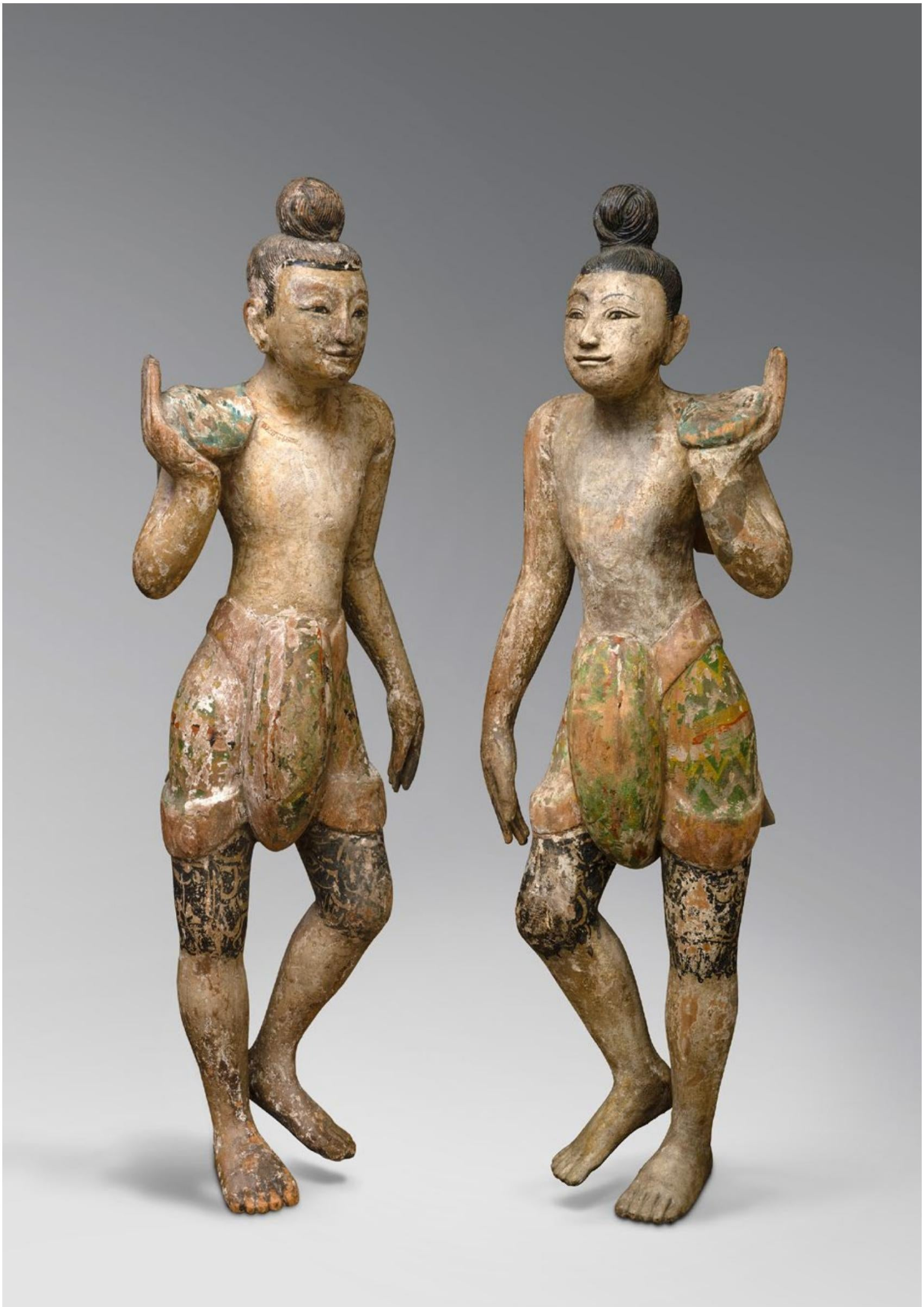
02

PAIR OF POLYCHROME TEAKWOOD STANDING GONG CARRIERS

Burma
Mandalay period
19th century
Teakwood with polychrome
Height: 74 cm and 76 cm
Provenance:
Private Dutch collection, acquired in 1995 from Ma Peng Seng Antiques Bangkok (certificate of authenticity available)
Price on request

OBJECT PRESENTED BY:
Farah Massart
M.:+32 495 289 100
E.: art@famarte.be
W: www.famarte.com

A life-size pair of gong carriers in traditional costumes, the hair arranged in a topknot, with expressive faces and adorned with tattoos.
In 19th century Burma gongs were carried by two men, suspended on a pole and struck to broadcast official announcements, and to record the hour of the day.

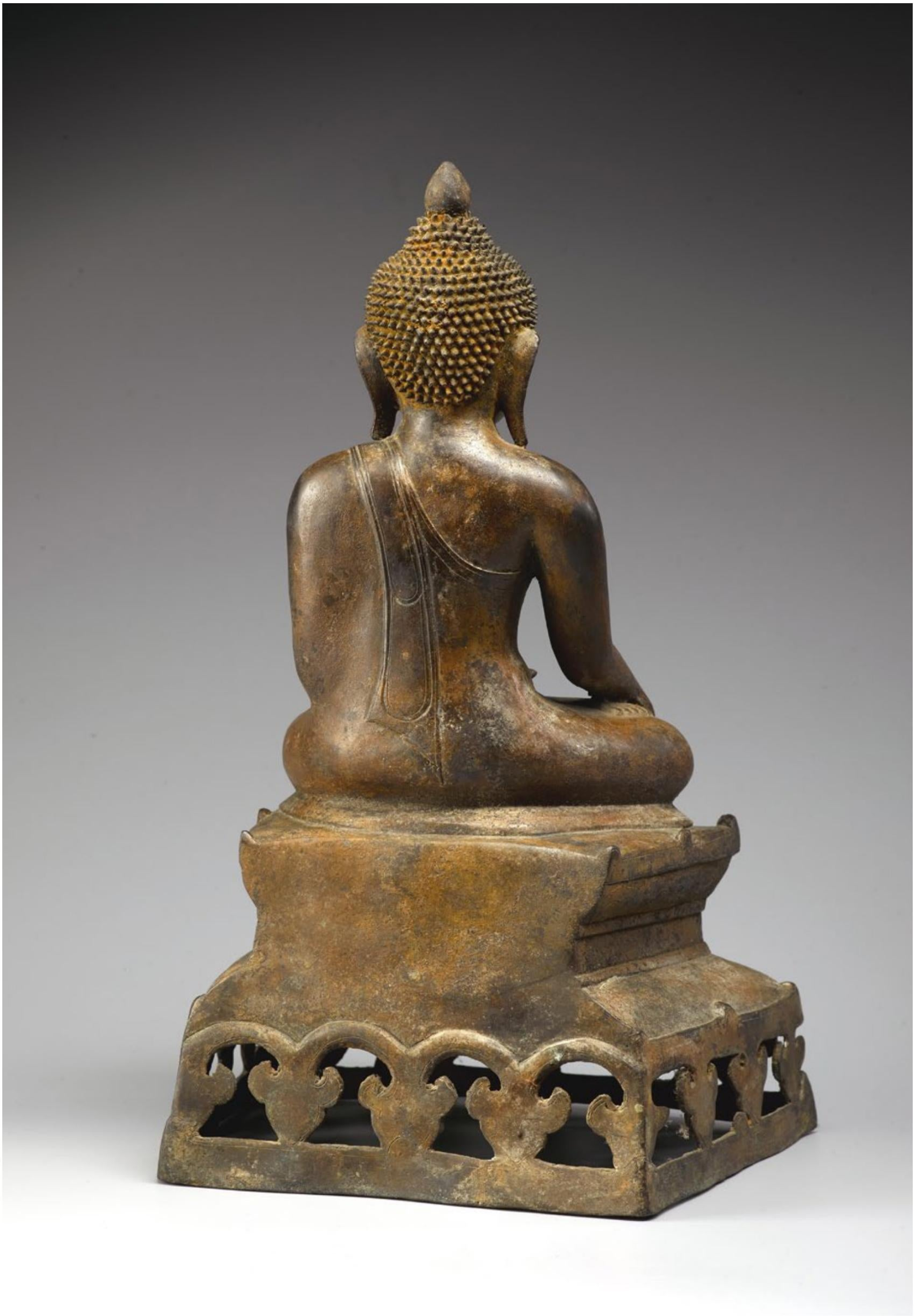


03

SEATED BUDDHA IN BHUMISPARSHA MUDRA

Burma
18th century
Bronze
Height: 40cm
Provenance:
Private collection, United Kingdom
(acquired in 1980s)
Price on request

OBJECT PRESENTED BY:
Farah Massart
M.:+32 495 289 100
E.: art@famarte.be
W: www.famarte.com



04

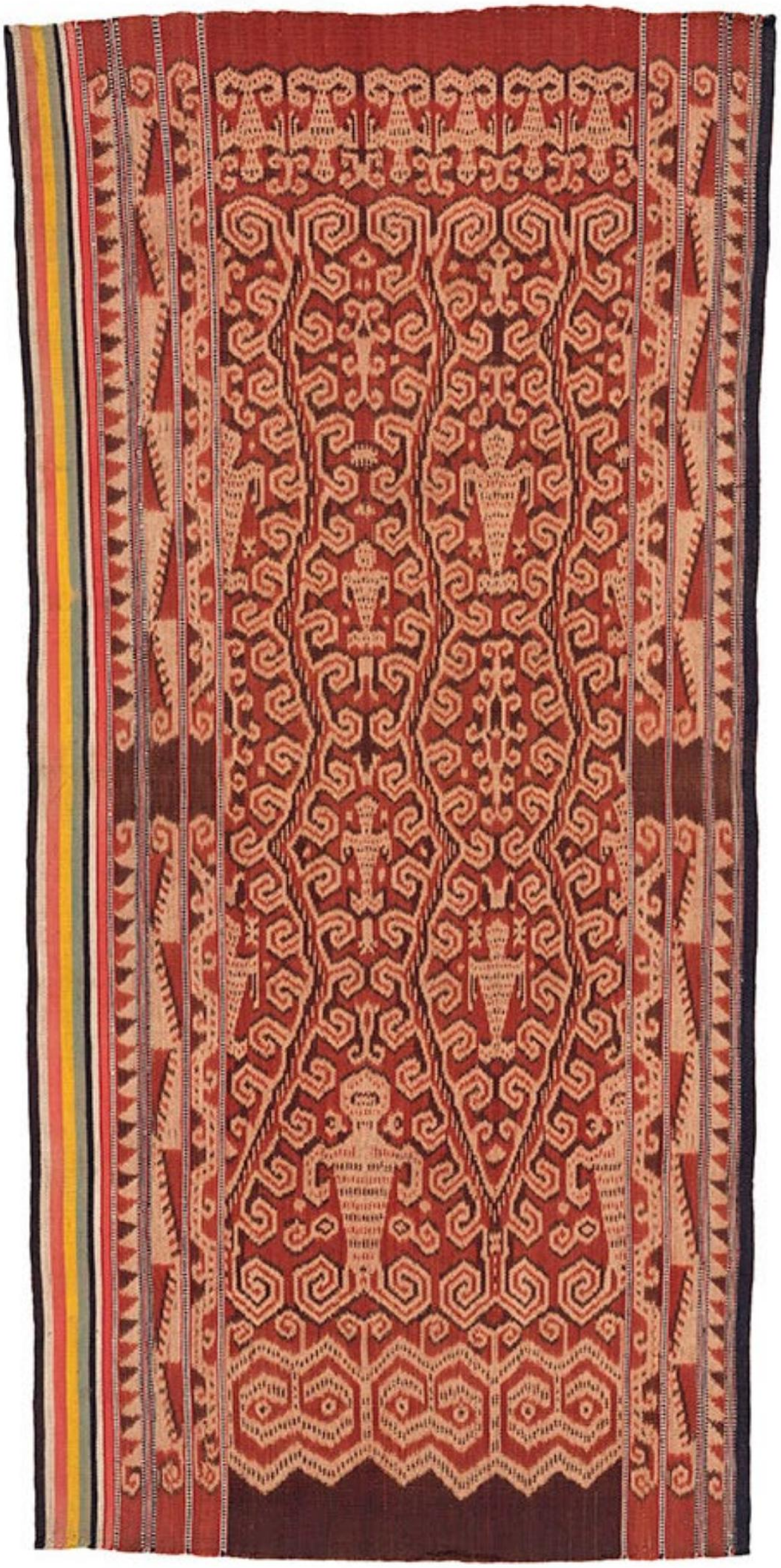
KAIN KEBAT SKIRT

Kantu or Ketungau, West Kalimantan, Indonesian Borneo
First half 20th century
Cotton; warp ikat
61 cm x 122 cm
Price on request

OBJECT PRESENTED BY:
Thomas Murray
M.: + 1 415.378.0716
E.: thomas@tmurrayarts.com
W.: www.tmurrayarts.com

This skirt features deep color, rare human-like figure motifs, and a mix of border element styles, making this kain kebat hard to place. Longhouses can relocate on a different river; women move to their husband's residences when they marry, textiles travel with them as dowry.

Traude Gavin's recent book based on her field research in the region, Borneo Ikat Textiles, Style Variations, Ethnicity, and Ancestry, identifies the Kantu, Bugau, Sebaru, Banjur, Ketungau Sesat, Desa, and Demam peoples, making the specific origin of textiles difficult to ascertain.

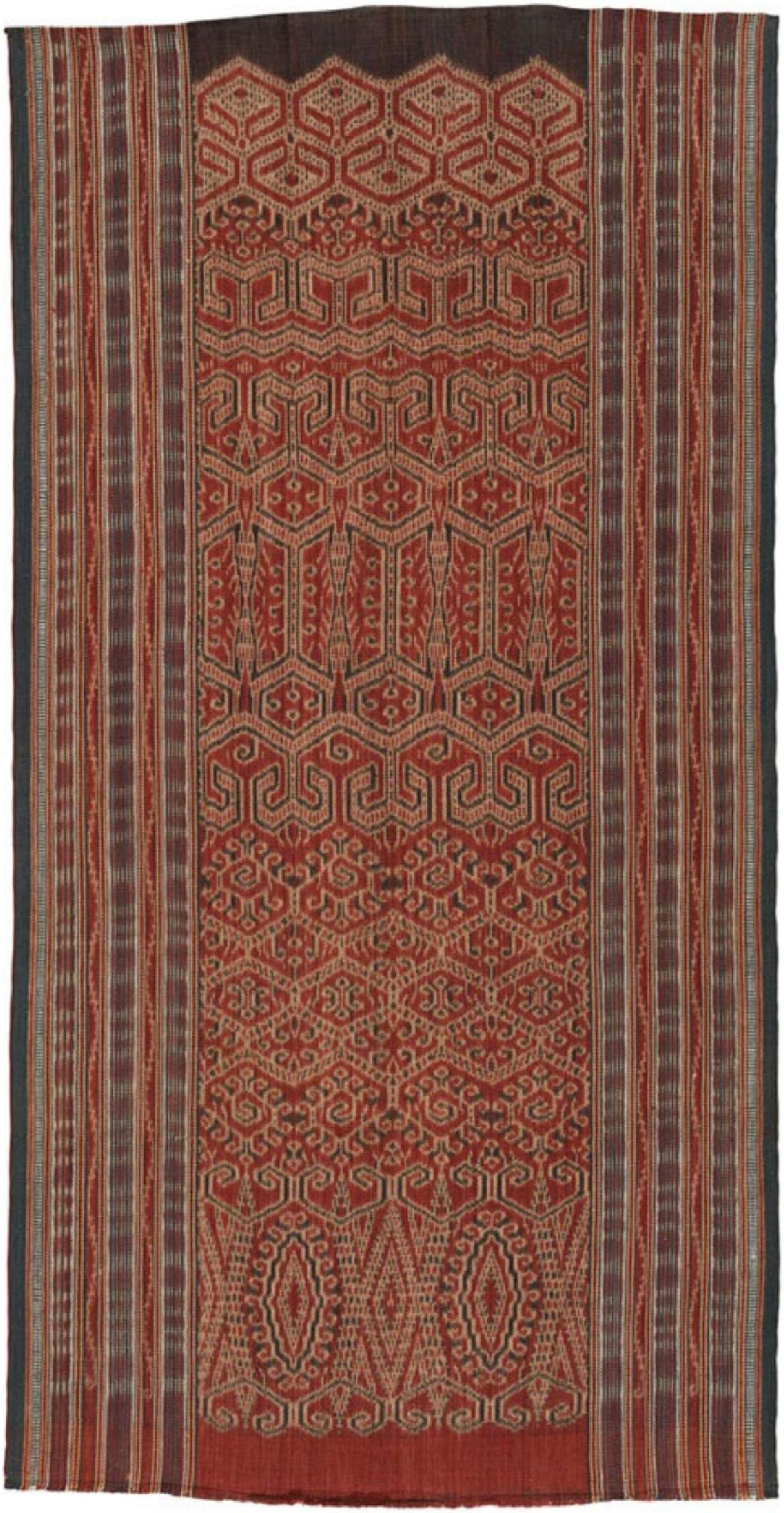


05

KAIN KEBAT SKIRT

Ketungau River System, West Kalimantan, Indonesian Borneo
First half 20th century
Cotton; warp ikat
63,5 cm x 122 cm
Price on request

OBJECT PRESENTED BY:
Thomas Murray
M.: + 1 415.378.0716
E.: thomas@tmurrayarts.com
W.: www.tmurrayarts.com

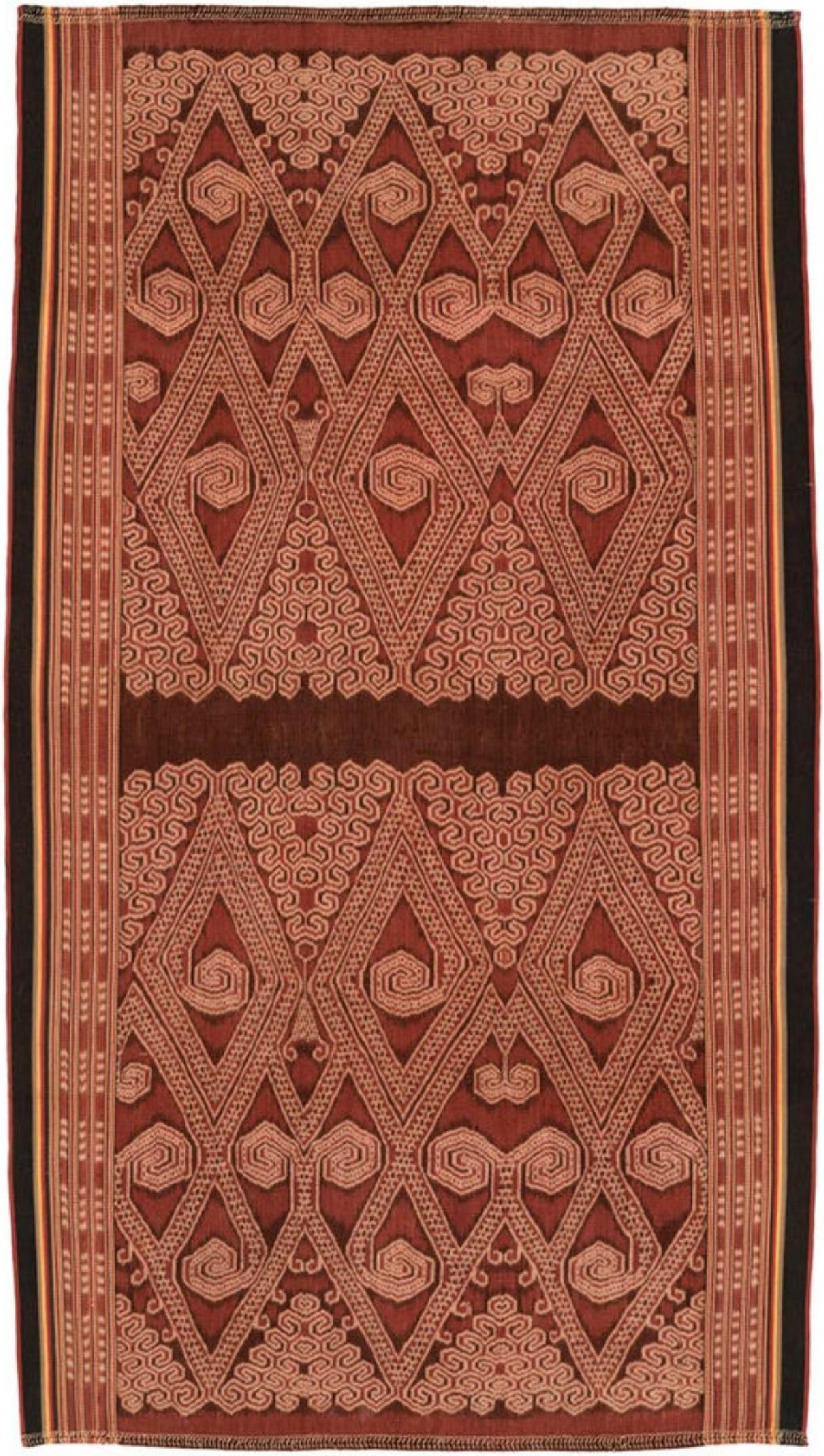


06

KAIN KEBAT SKIRT

Mualang Dayak, West Kalimantan,
Indonesia
First quarter 20th century
Cotton; warp ikat
66 cm x 117 cm
Price on request

OBJECT PRESENTED BY:
Thomas Murray
M.: + 1 415.378.0716
E.: thomas@tmurrayarts.com
W.: www.tmurrayarts.com



07

PRINCESS STROLLING ACROSS A PALACE TERRACE AT NIGHT

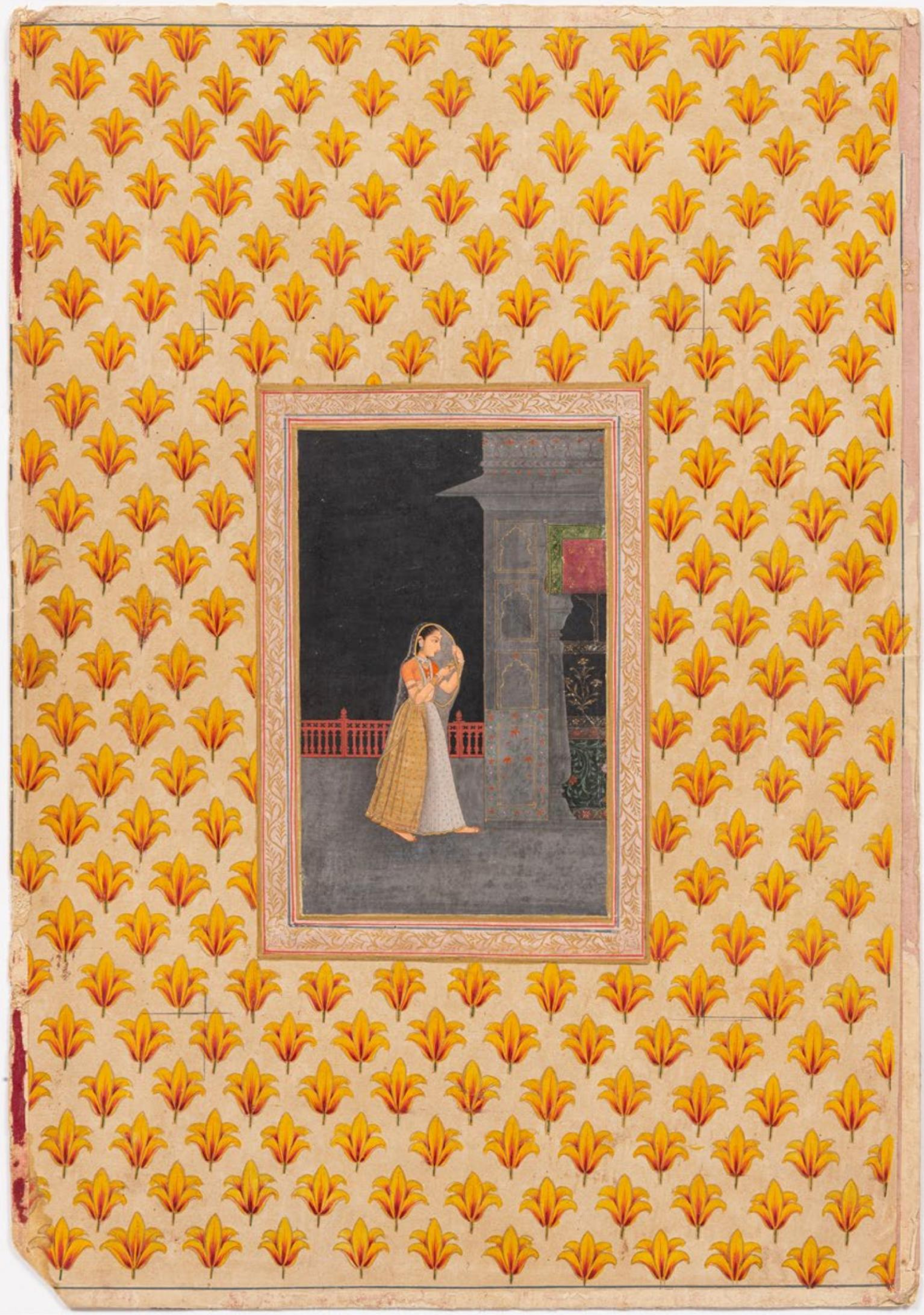
Lucknow, Awadh, India
Circa 18th century
Gouache painting on paper heightened with gold leaf
Image: 18,1 cm x 12,4 cm
Folio: 43,2 cm x 30,5 cm
Provenance:
Doris Wiener Gallery, New York, 1969 (documentation available upon request)
Price on request

OBJECT PRESENTED BY:
Kapoor Galleries
T.: +1 (212) 794-2300
E.: info@kapoors.com
W: www.kapoors.com

This exquisite miniature painting from 18th-century Lucknow embodies the refinement and poetic sensibility of late-Mughal and Awadhi courtly aesthetics. The composition depicts a princess walking barefoot across a palace terrace late at night in an intimate moment, engaged in an act of quiet contemplation with a subtle sense of resolve. The artist employs a darkened background to evoke the enveloping night sky, enhancing the luminosity of the central figure whose delicate features, dress, and jewelry gleam in contrast. Awadhi miniatures often incorporate a diverse range of painting techniques, with specific interest in the interplay of light and shadow, as well as a more precise rendering of volume and spatial depth.

The princess is dressed in an elegantly pleated and embroidered golden skirt with a deep orange blouse. She gently draws her sheer *dupatta* (shawl) forward with one hand to partially veil her face, and perhaps wishing to remain hidden in the night. The fabric of her dress is rendered with an exquisite attention to textile detailing, showcasing the artist's ability to convey the rich and graceful qualities of the princess. Soft shading across her form brings a sense of volume and dimensionality to the central figure. She is also adorned with a string of pearls draped around her neck, wrists, forehead, and toes with various jewels embellished throughout, emphasizing her regal presence. Looking more closely, *alta* (red dye) decorates the tips of her fingers, toes, and the soles of her feet, denoting her status as a married woman. She also holds up a small *diya* (candle) to her face. Her ethereal presence in this scene is further accentuated by her serene expression and the soft upward curve of her lips.

A series of finely painted *jharokha*s (arched windows) frame the princess in the evening scene, and floral motifs decorate the structure on the right. A crimson red balustrade in the



background anchors the composition spatially and adds a rhythmic contrast to the princess's gentle stride. The restrained yet vibrant color palette, with the interplay of warm ochres, muted blues, verdant greens, and bold reds, reflects the refined sensibilities of the period. Such nocturnal vignettes, often laden with poetic and literary associations, were favored subjects in courtly ateliers, illustrating themes of solitude, anticipation, and the fleeting nature of beauty.

The miniature painting is encased by a large vibrant yellow and red floral border, its repeating pattern heightened with gold leaf. The verso of the painting includes a panel of Arabic-Persian calligraphy in Nastaliq script with a floral emblem at the top. The panel is surrounded by a dark green border speckled with gold leaf throughout. The lines of script are addressed to God (or the beloved, a royal figure, the benevolent, the calif, etc.) and reads as follows:

Oh, thou who has solved world s problems with your benevolence; solve people s problems with your benevolence.

No other but thou is the granter of prayers; all prayers are granted because of thou.

It s only your benevolence that is heartwarming; grant us your benevolence to warm our hearts.

(Translation provided by Yass Alizadeh, PhD, Clinical Associate Professor, Persian Program Coordinator, Middle Eastern and Islamic Studies, New York University.)

To learn more about this artwork, please flip to object no. 28 in our most recently published catalog for 2025 which is now available for view on our website:
Heightened with Gold: Celebrating 50 Years at Kapoor Galleries.
https://www.kapoors.com/publications

PC Manuk & Miss
GM Coles Bequest
IS 14-1949

08

SET OF COMPANY SCHOOL PAINTINGS

Sayyid Hussein Ali (Firoz Jang) Speaking to Courtiers and Sayyid Hasan Ali Receives a Minister
Patna, India
Company School
Circa 1820
Gouache heightened with gold on paper
Image:
23,2 x 29,5 cm and 23,2 x 29,5 cm
Folio:
29,8 x 23,2 cm and 29,2 x 23,2 cm
Provenance:
U.S. Persian Rug Dealer, 1990's
Price on request

OBJECT PRESENTED BY:
Kapoor Galleries
T.: +1 (212) 794-2300
E.: info@kapoors.com
W: www.kapoors.com

In this set of Company School paintings, Sayyid Hasan Ali is seated on a rounded European-style cushion chair, holding in one hand the stem of a hookah while an unidentified attendant slowly waves a peacock-feather morchal above his head. He wears a long white *jama* and a Mughal-style cap lavishly ornamented with gold pearls and precious gems with a feather-topped sarpech at its peak. Both scenes take place on a terrace covered with a *dhurrie* rug that overlooks a lovely garden in the distance. The manner in which the sky is depicted, as well as the phenomenal individual portraits of all the characters in the composition, is evidence that this work has been done by a master artist from Patna in Bihar.

In *Sayyid Hussein Ali (Firoz Jang) Speaking to Courtiers*, he gestures out with his right hand as if in conversation with four subordinates who listen in front attentively. The name 'Sayyid Hasan Ali,' as well as the other figures in the painting, are known from the identifying inscriptions above
and below each participant. The inscription written under the primary figure seated on a chair reads, 'Bakshi-Ul-Mumalik Amir-Ul-Umra Sayyid Hussein Ali Khan Saheb Bahadur Feruz Jang'.
Among the group seated on the ground from left to right are 'Ratan Chand', 'Jalal Khan', 'Sayyid Dilawar' and at far right 'Tulsi Ram'.

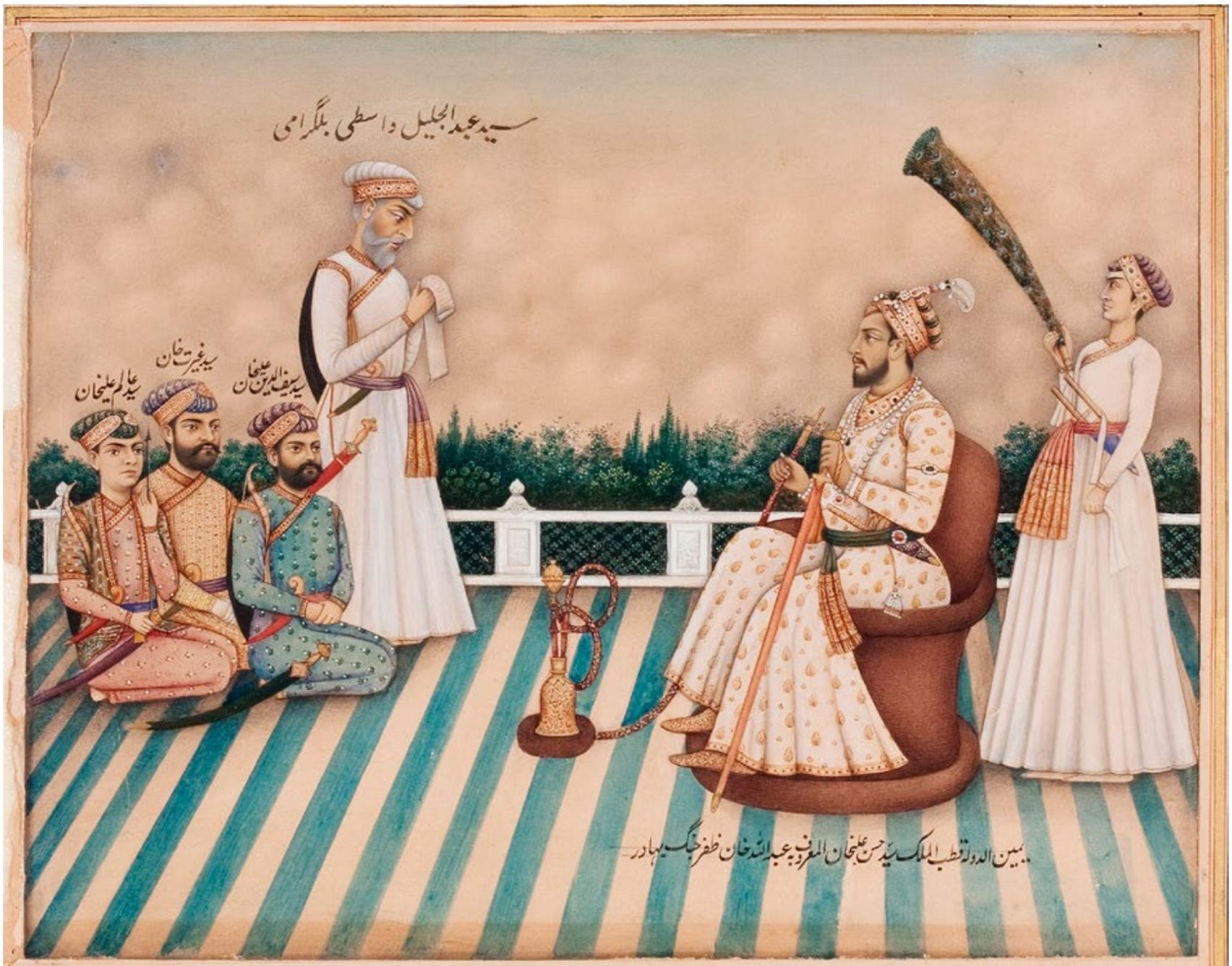
In *Sayyid Hasan Ali Receives a Minister*, he sits perfectly upright holding a sheathed ceremonial sword in his left hand as he listens to a minister read a petition from a long scroll. An inscription under the primary seated figure reads, 'ZaminUl-Dula Qutb-Ul-Mulk Sayyid Hasan Ali Khan Al-Maruf Abdulah Khan Zafar-Jang Bahadur.' Additional inscriptions above the other figures

رتن چند
جلال خان
سید دلاور
تلسی رام

identify them as follows. The inscription above the standing minister reads, ‘Sayyid Abdul Jalil Wasti Belgrami', and the kneeling figures from right to left read,'Sayyid Saif-ul-Din Khan', ‘Sayyid Gairat Khan' and ‘Sayyid Alam Ali Khan' on the left.

The Mughal Emperor Farrukhsiyar (r. 1713-1719) conferred the title of ‘Abdullah Khan Qutb-ul-Mulk' on Hasan Ali and the title ‘Amir-ul-Umra Firoz Jang' on Hussain Ali, in gratitude for their political support. These brothers are regarded as “king makers” in Indian history as they were instrumental in facilitating Farrukhsiyar's ascension to power and acted as a continuing force behind his hold on the throne. They subsequently became key players in the emperor's demise. After consolidating their position with Farrukhsiyar, Hussein Ali engaged himself in merrymaking and left his duties to his confidant 'Ratan Chand', a bania by caste and a very mean and corrupt official.

The compositions of the durbars, the rounded naturalistic faces of each participant (some in three-quarter view), the use of perspective with the receding lines of the dhurrie carpet, and complex spray of blossoming foliage behind, are all evidence of European influence. As such, these can be described as Company School paintings. The Company Style developed throughout the eighteenth and nineteenth centuries in response to the dominating power of the British East India Company, giving the painting school its name. These works were created by native artists who reinvented their


سید عبدالجلیل واسطی بلگرامی
سید سیف الدین علیخان
سید غیرت خان
سید عالم علیخان
یمین الدوله قطب الملک سید حسن علیخان المعروف به عبدالله خان ظفر جنگ بهادر

Indian artworks for British patrons.

To learn more about this artwork, please flip to object no. 69 in our most recently published catalog for 2025 which is now available for view on our website:
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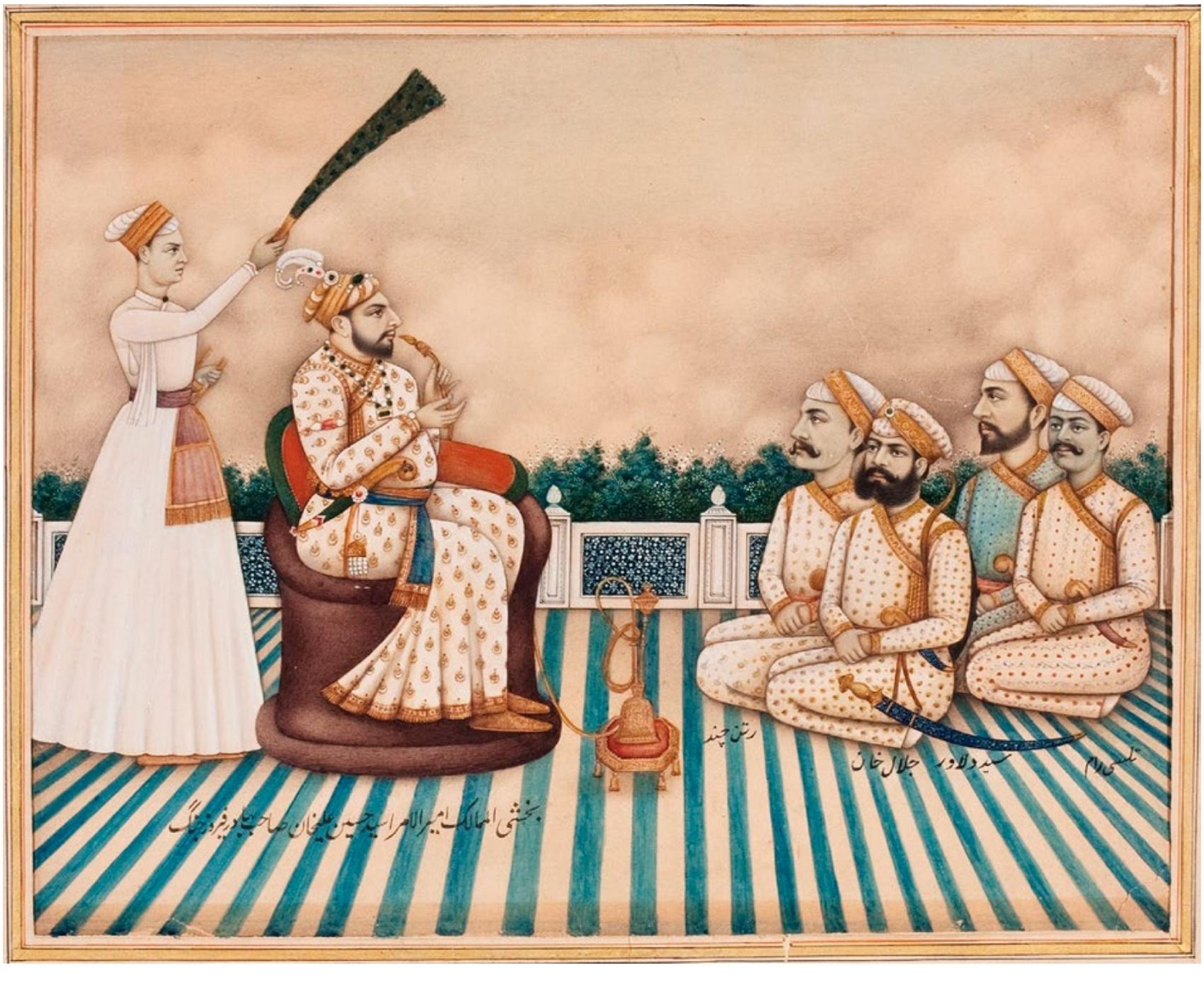
https://www.kapoors.com/publications

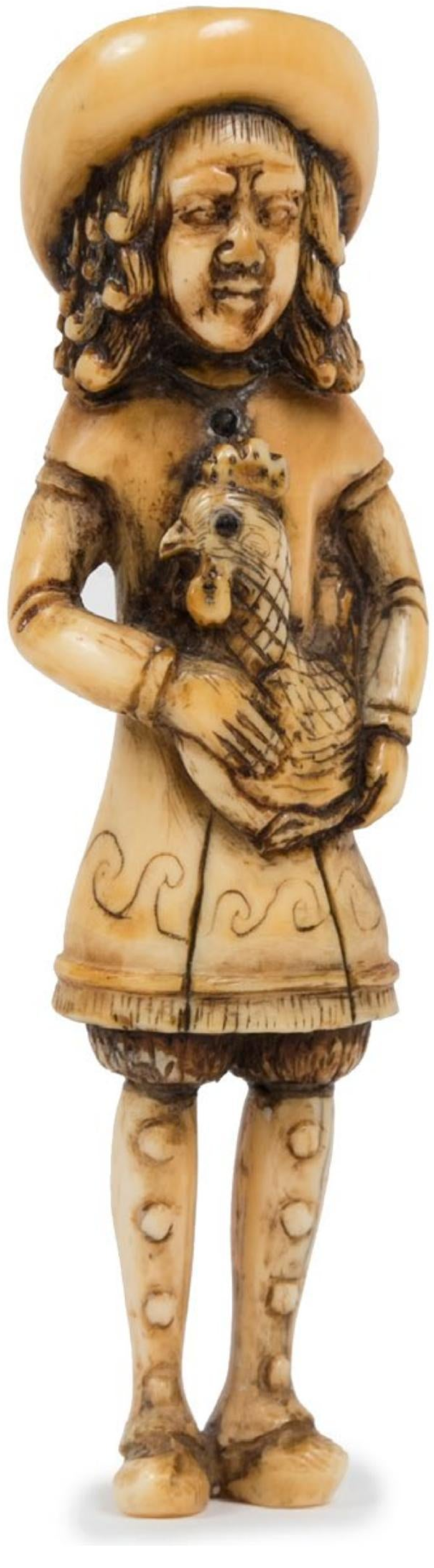

رتن چند
سید دلاور
جلال خان
تلسی رام
بخشی الممالک امیر الامرا سید حسین علیخان صاحب بہادر فیروز جنگ

09

A BEAUTIFUL SMALL PENDANT OF GANESH

South India
19-20th century
Rubies,Emeralds and Diamonds
Length : 3cm
Weight: 8grams
Price: 2.800 GBP

OBJECT PRESENTED BY:
Sue Ollemans
M.: + 44 (0) 7775 566 356
E.: sue@ollemans.com
W: www.ollemans.com



10

LONG NETSUKE OF DUTCHMEN HOLDING A ROOSTER

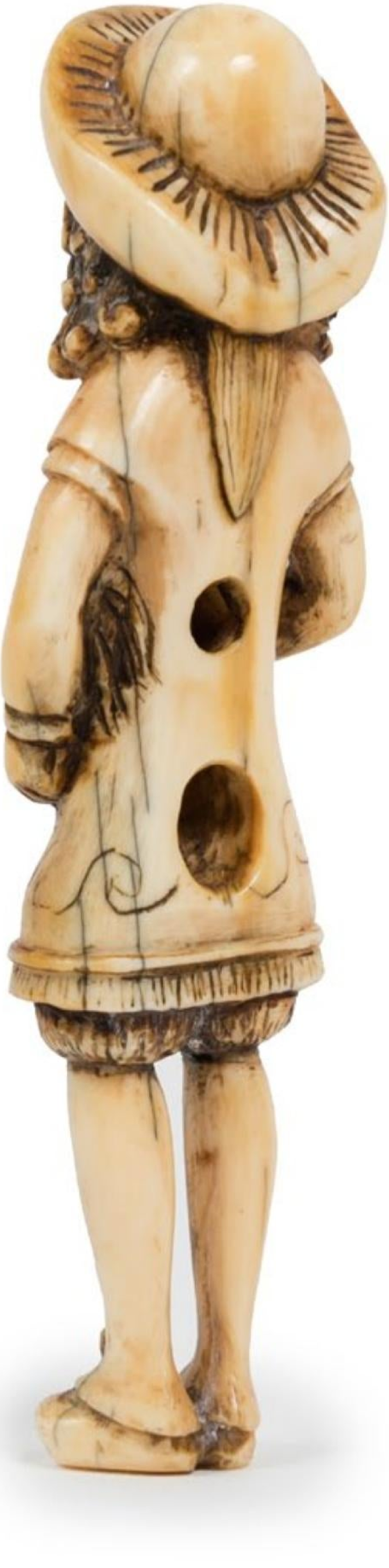
Japan
Edo era (1603-1868)
Mid 18th century
11 cm (h.) x 3 cm (w.) – 1,7 cm (d.)
Price on request

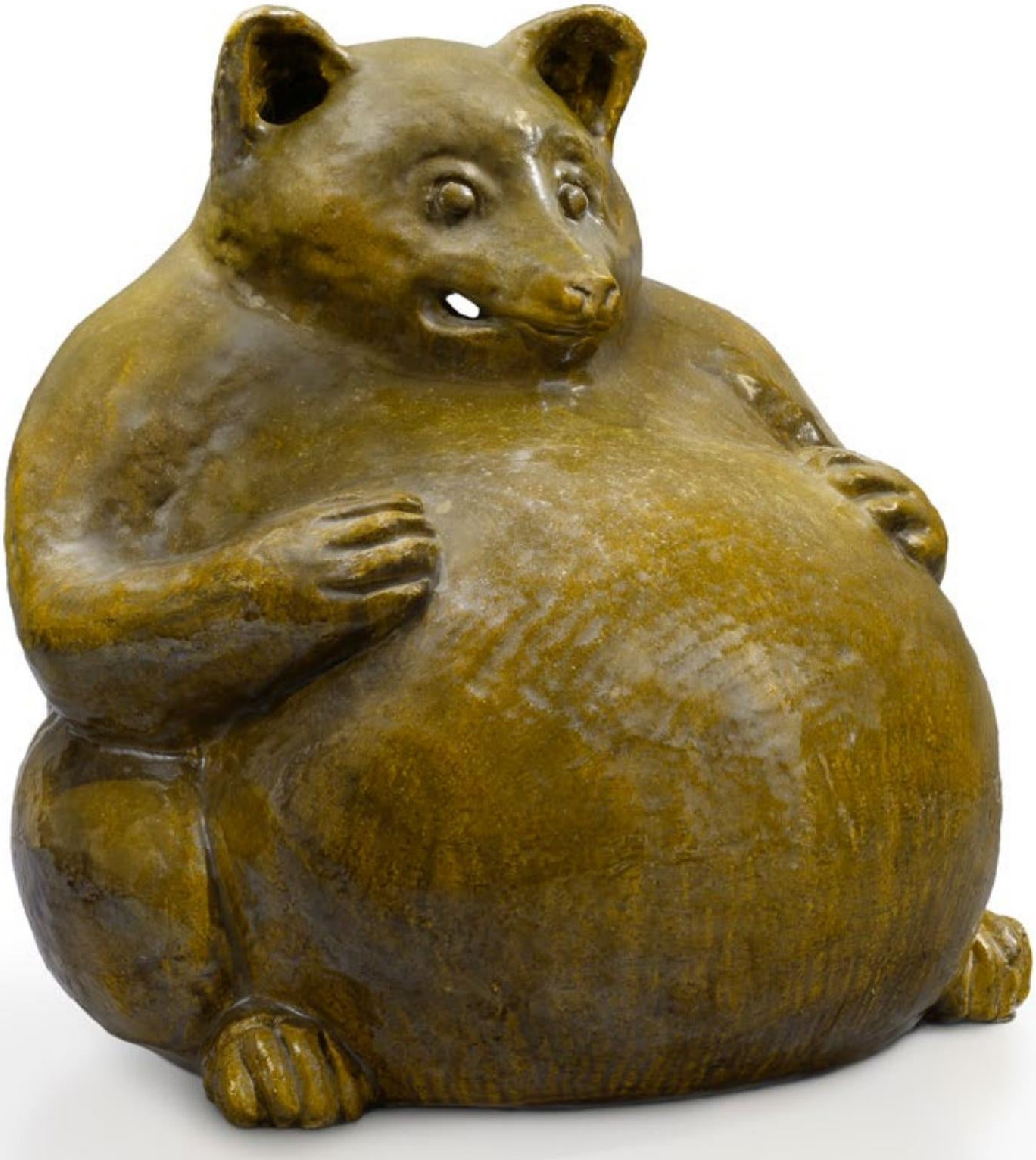
OBJECT PRESENTED BY:
Galerie Tiago
T.: 00 33 1 42 92 09 12
M.:00 33 6 60 58 54 78
E.: contact@galerietiago.com

Ivory netsuke of great dimension representing a standing dutchmen, with a Chinese feathered hat, he also has a typical curled wig. He is wearing breeches and clogs under a mid-thigh coat adorned with a Chinese motive of wave on the hem, he also as a cock in his arms.
Himotôshi (set of holes to pass the cordon of the *inro*) in its back.

The Dutch are often represented holding a trumpet, a cock, a child or a dog, it was meant to evoke trade goods, but the presence of the rooster probably refers to the Dutch popular hobby of cockfighting.

Being the only Europeans allowed to enter Japan after the expulsion of the Portuguese in 1639, the Dutch are only known to netsuke carvers by rumors and representation made of them in Nagasaki.





11

KORO (INCENSE BURNER)

Nin'ami Dōhachi (Takahashi Dōhachi II), 1783-1855)
Japan
First half of the 19th century
Stoneware (Kyoto ware)
Awasebako (old collector's box)
24,5 cm x 26 cm x 26 cm (h)
Price on request

OBJECT PRESENTED BY:
Galerie Mingei
M: +33 (0)6 09 76 60 68
E: mingei.arts.gallery@gmail.com
W: www.mingei.gallery

Active during the second golden age of Kyoto pottery and based in the Kiyomizu-Gojōzaka area, Nin'ami Dōhachi produced an extensive body of work, including tea ceremony wares as well as sencha tea wares, ornamental objects, and sculptures.

He successfully revived the decorative styles of Nonomura Ninsei (ca. 1640s–1690s) and Ogata Kenzan (1663–1743) who represent the first peak of Kyoto ware.

12

SENCHA TRAY CHA-BON

Japan
Edo-Meiji period
19th century
Wood roots and bamboo
41 cm (h) x 51 cm x 35 cm
Price: 2.400 euros

OBJECT PRESENTED BY:
Galerie Mingei
M: +33 (0)6 09 76 60 68
E: mingei.arts.gallery@gmail.com
W: www.mingei.gallery

13

LACQUERED MUSHROOM ON A WOODEN STAND

Japan
Early 20th century
68 cm x 60 cm x 20 cm
Price: 3.200 euros

OBJECT PRESENTED BY:
Galerie Mingei
M: +33 (0)6 09 76 60 68
E: mingei.arts.gallery@gmail.com
W: www.mingei.gallery

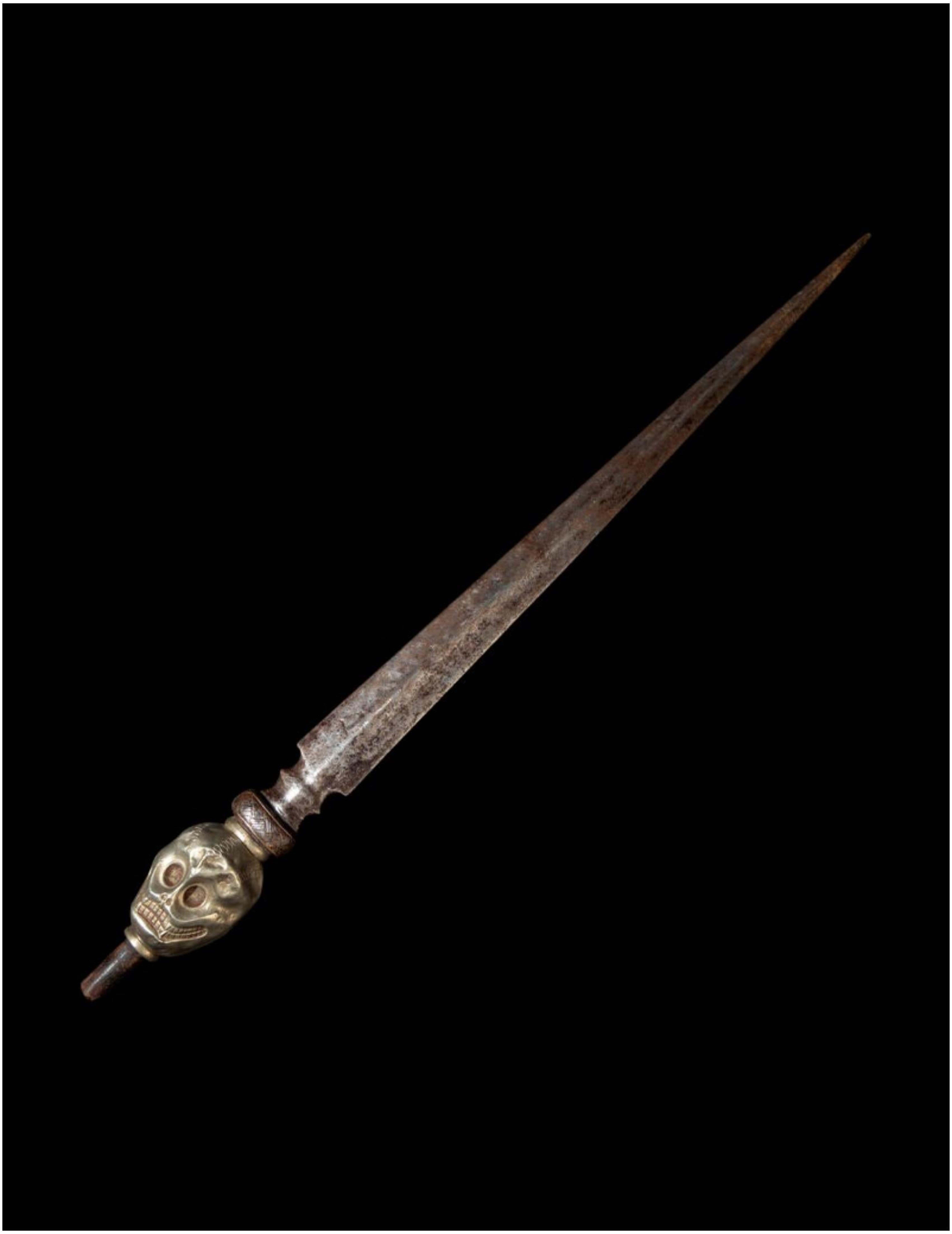
14

HANGING HANAKAGO BY SUEMURA SHŌBUN

Bamboo basket with a shape of tokkuri
Suemura Shōbun (1917-2000)
Chinese-style (karamono)
Japan
Madake bamboo and rattan
22 cm x 17 cm x 42,5 cm (h)
Price on request

OBJECT PRESENTED BY:
Galerie Mingei
M: +33 (0)6 09 76 60 68
E: mingei.arts.gallery@gmail.com
W: www.mingei.gallery

The name Tokkuri literally means a sake bottle and the characters literally mean “virtue and gains”



15

A RITUAL SPEAR HEAD WITH SKULL

Tibet
19th century
Silver and bronze
Length: 57,8 cm
Provenance:
Private collection, Chicago
Price on request

OBJECT PRESENTED BY:
Kapoor Galleries
T.: +1 (212) 794-2300
E.: info@kapoors.com
W.: www.kapoors.com

This well forged and large ritual *mdung* (Tibetan word for spearhead) is made out of silver and bronze and features a skull head at the base of the socket. At the root of the blade is a bulbous knob, fully decorated with an engraved crosshatch design. The skull head, symbolizing impermanence and mortality, takes on animalistic traits with its wide, toothy grin of 44 bared teeth, four sharp fangs, and eye sockets that sit deep in the center of the face. The angular double-edge blade is intentionally blunt, reflecting its ceremonial purpose.

To learn more about this artwork, please flip to object no. 18 in our most recently published catalog for 2025 which is now available for view on our website:
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https://www.kapoors.com/publications

16

GREEN TARA WITH MONKS AND DEITIES

Tibet
18th-19th century
Ground mineral pigments and gold on cloth
Image: 69,2 cm x 54 cm
Publication:
Himalayan Art Resources (himalayanart.org), item no. 7533.
Price on request

OBJECT PRESENTED BY:
Kapoor Galleries
T.: +1 (212) 794-2300
E.: info@kapoors.com
W.: www.kapoors.com

“The consignor inherited this Tibetan Thangka from her grandmother, who was living in China in 1931.The grandmother was working as an assistant and secretary for a rug company located in Tianjin, China. During her stay, she purchased a decent amount of works and brought them back to the U.S.”

Green Tara is the chief manifestation of the figure Tara, in different traditions being considered a goddess, bodhisattva or buddha. The different manifestations change the nature of what she represents; the Green Tara is a manifestation or protection and is considered a savioress or protectress. The other manifestations of Tara can change her qualities and her demeanor, such as the White Tara as a figure of maternal energy, and the Blue Tara a fierce remover of obstacles.

Tara is the subject of many different origins stories and is one with a contested history, nonetheless she is an important figure of the Buddhist and Hindu traditions. Tara is also seen as
a very early feminist figure in the sphere of religion and spirituality. One origin story of her states that she was advised to be born again as a man should she attempt to achieve buddhahood. The 14th Dalai Lama corroborates this story by stating that she then vowed to be born a woman through all her times as a bodhisattva, and again in her final life as a Buddha. This origin story helps dismantle conception about gender as a limiting factor in enlightenment.

In this piece, Tara is seated gracefully on a lush botanical throne with white flowers beneath Amitabha and surrounded by her many manifestations. Green Tara is adorned

in flowing clothing, necklaces and a crown on her head. Her majesty is exhibited through the red *nimbus* (halo) that appears behind her head and her auspiciousness and compassion through the *lalitasana posture.*

To learn more about this artwork, please flip to object no. 59 in our most recently published catalog for 2025 which is now available for view on our website:
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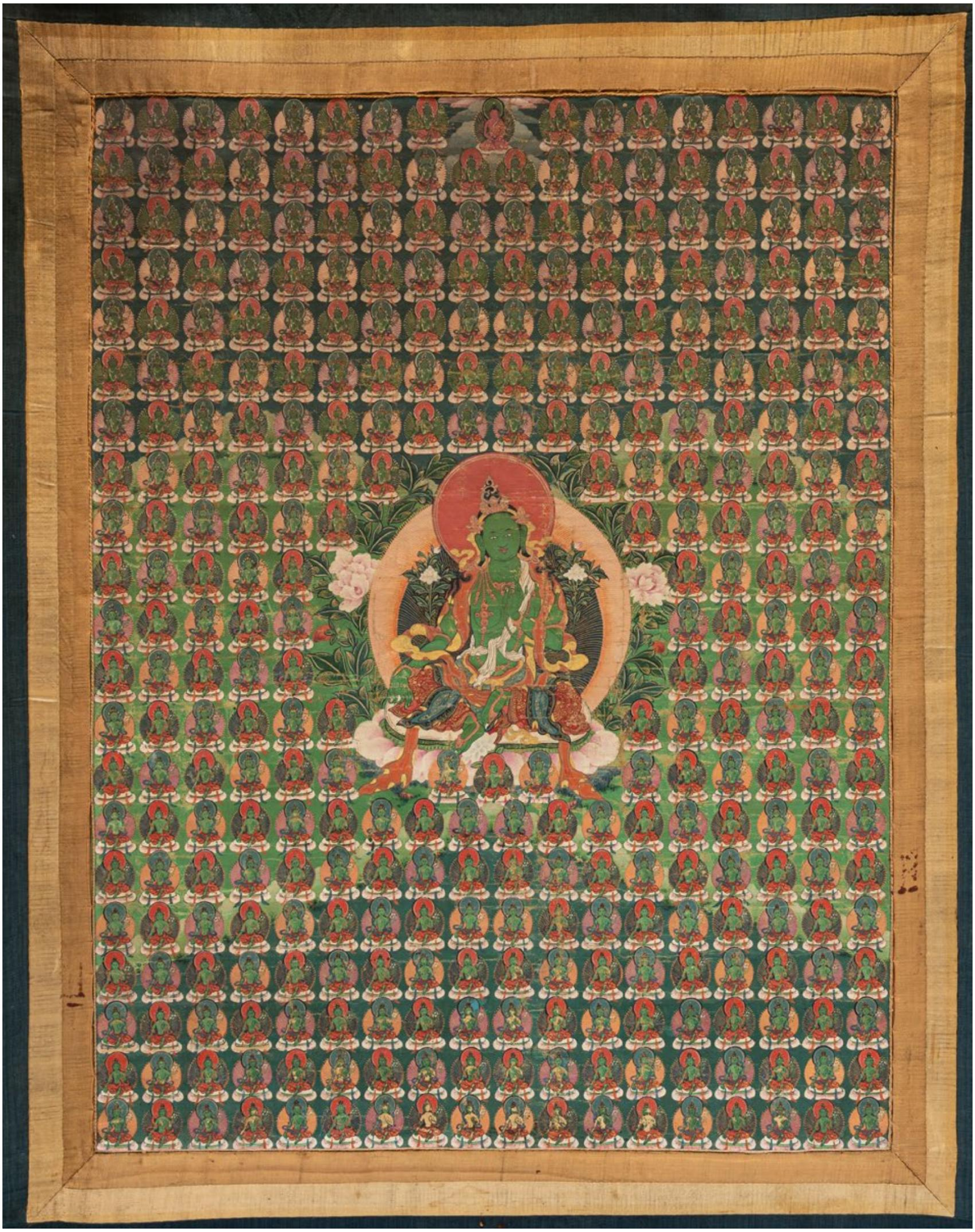


17

A VERY RARE TEXTILE WITH A SCENE OF A WOMAN OPENING A DOOR

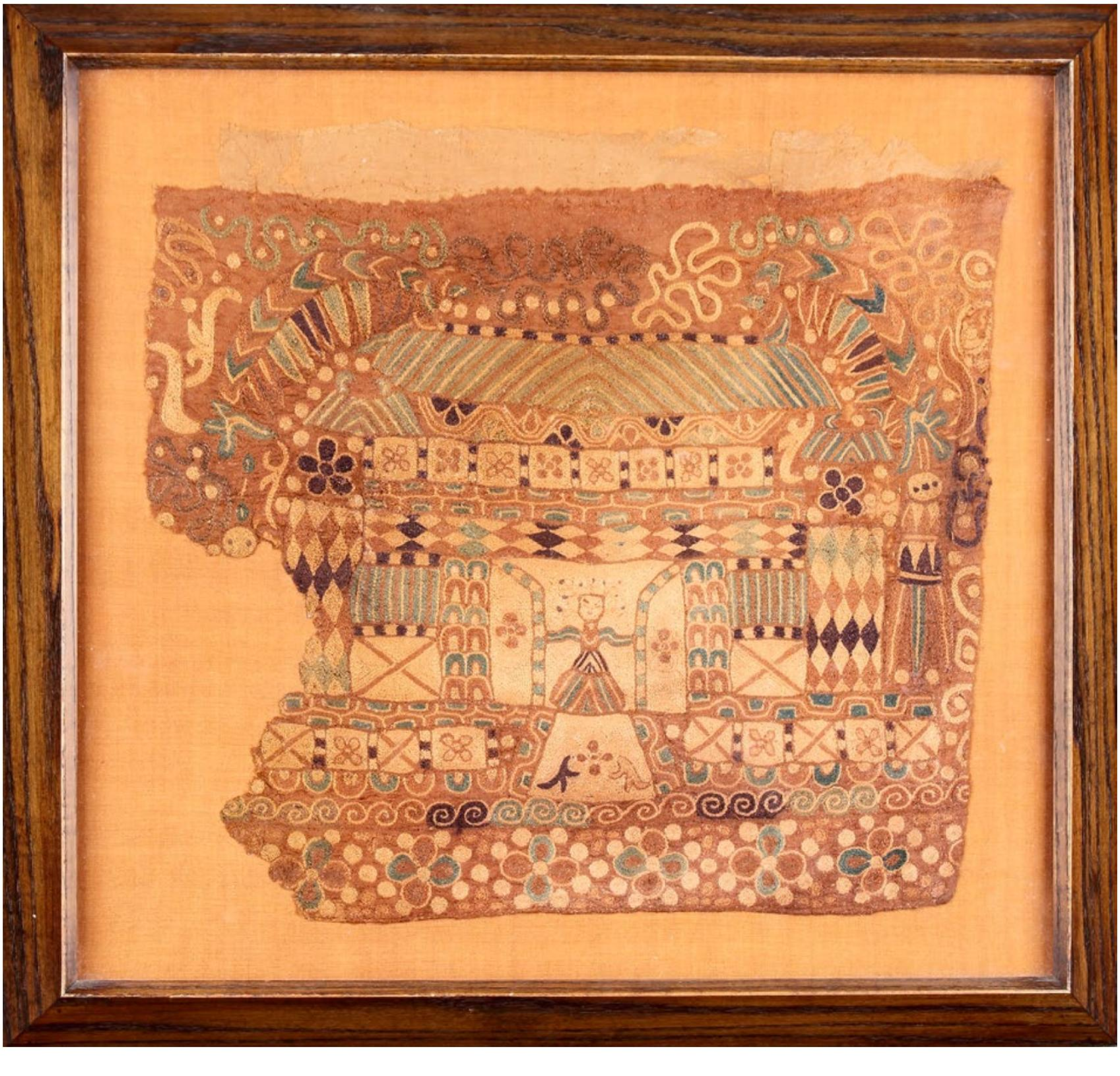
China
Late 5th century AD, note: radio-carbon date: 546 - 665 AD
Chain embroidery on damask
26 cm (h.) x 30,5 cm (w.)
Provenance:
Private collection
Francesca Galloway Ltd, 2003
Private collection
Price on request

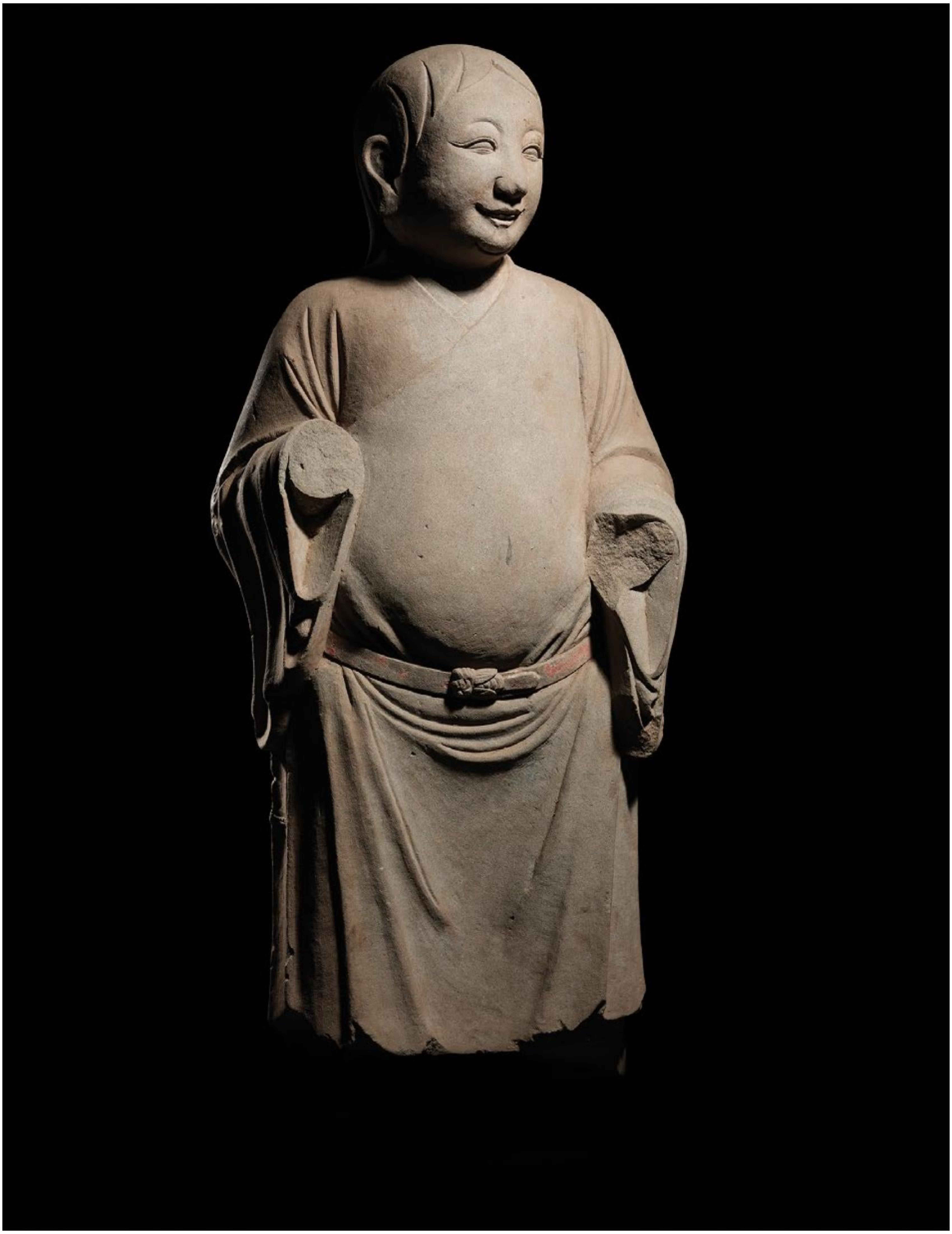
OBJECT PRESENTED BY:
Finch & Co
www.finch-and-co.co.uk
E.: enquiries@finch-and-co.co.uk
T.: +44 (0)7768 236921

The importance of silk in Chinese culture is attested by the attribution of its legendary discovery to the consort of the Yellow Emperor, the founder of Chinese civilisation. Sericulture, the rearing of silkworms for the production of silk filament, was the invention of Neolithic farmers living along the Huang Ho in north central China more than 4000 years ago. Through the centuries the state encouraged sericulture by making taxes payable in silk. The state controlled production to ensure the prestige of silk and to make its use an Imperial prerogative, demonstrating the special status of the aristocracy. Fine silk garments and furnishings marked special occasions in life and were often interred with the dead.

The Chinese art of silk and its production remained a closely guarded secret for over 3000 years. Its manufacture in a number of centres distributed throughout the Empire was one of the mainstays of the pre-modern Chinese economy, second only to agriculture in its value to the state and in the number of families for which it provided a means of support. Silk was also one of the first of China's luxury products to be exported in large quantities both along the 'Silk Road' and by sea to the rest of Asia. Silk textiles were one of the major lures which brought merchants from the Islamic and Indian worlds, as well as from Japan, to the ports of China and they were eagerly sought after by the first European merchants to reach Canton, which was also the centre of a major weaving region.

To the ancient Romans, China was 'the land of silk' and during the Roman Empire it was imported exclusively from the East. It represented extreme refinement and luxury and became so desirable that the wearing of silk provoked a strong reaction from Senators who believed it to be a sign of decadence and a drain on the economy.





18

GREY SANDSTONE MODEL OF A STANDING BOY

China
China
Song dynasty (960–1279)
Grey sandstone
Height: 83,8 cm, mounted on a block base
Provenance:
Knapton Rasti Asian Art, November 2004
Price on request

OBJECT PRESENTED BY:
Rasti Fine Art Ltd.
M.:+852 2415 1888
E.: gallery@rastifineart.com
W: www.rastifineart.com

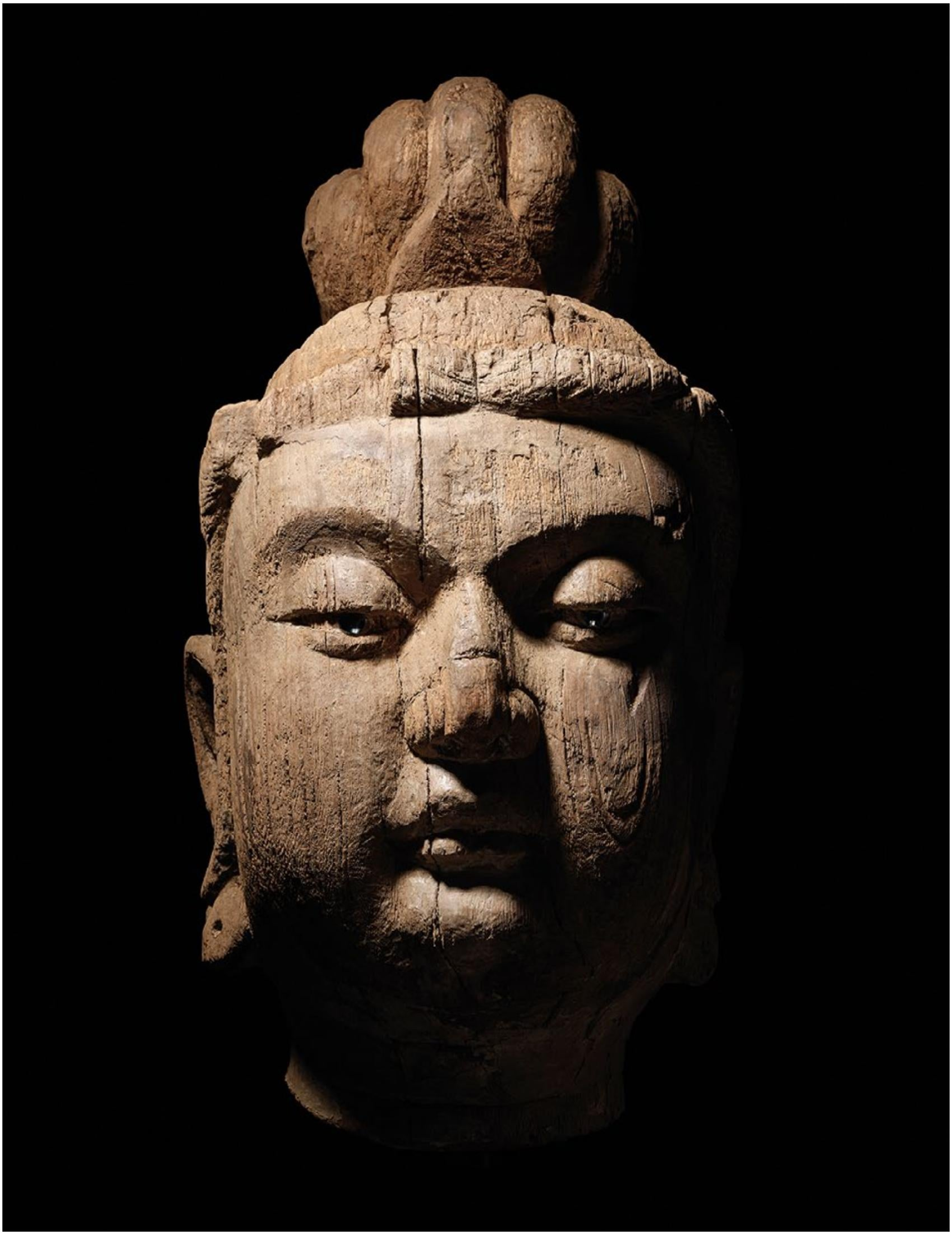
19

HEAD OF BODHISATTVA

China
Song dynasty (960–1279)
Wood
Height: 46 cm, mounted on a block base
Provenance:
Private West Coast American collection, purchased between 1946–50 when the collector, later a leading film producer, was stationed in Japan (d. 2011)
Price on request

OBJECT PRESENTED BY:
Rasti Fine Art Ltd.
M.:+852 2415 1888
E.: gallery@rastifineart.com
W: www.rastifineart.com

The dating of the above is consistent with the carbon-14 test result from Paleo Labo Radiocarbon Dating, report reference no. 21-00087, issued 9 June 2021.



20

A BUDDHIST SUTRA ALBUM AND ITS CARVED BOX

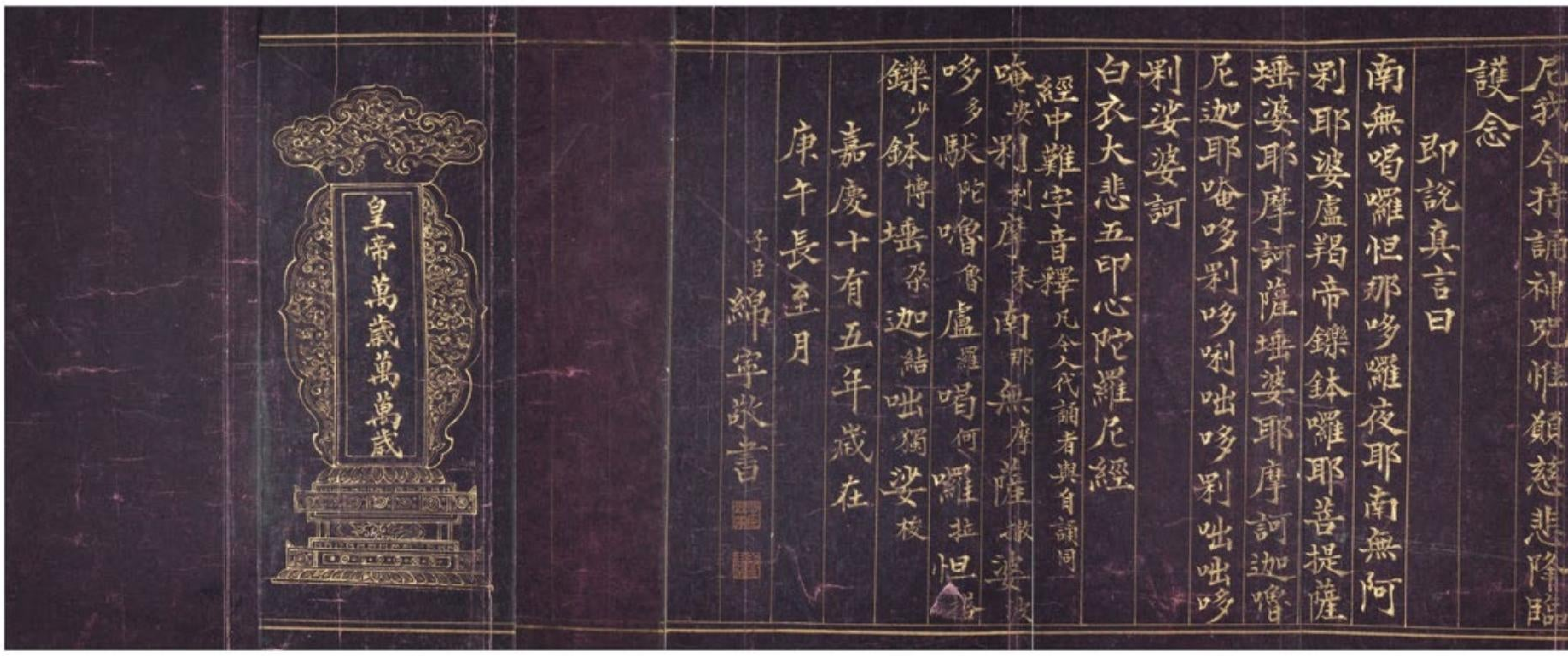
China
Qing dynasty (1644-1911)
Circa 1810
Wood carving, line drawing and weaving. Wood, silk woven textile, gold and indigo-dyed paper
Sutra album: 26 cm x 10 cm x 1 cm
Sutra pages: 25,5 cm x 180,5 cm
Box: 30,5 cm x 14,5 cm x 5 cm
Provenance:
Private collection, Hong Kong
Price on request

OBJECT PRESENTED BY:
Alan Kennedy
M: +1 646 753-4938
E: kennedyalan@hotmail.com
W: www.alankennedyasianart.com

The sutra is written in gold on indigo-dyed paper, and is dedicated to one of the many female manifestations of the Bodhisattva Guanyin. It is a type of sutra known as a *dharani*, that is meant to be recited repeatedly, like a mantra.
The frontispiece features the Bodhisattva seated on an elephant, and the last double page depicts an ancestor tablet with an inscription. The elaborately carved wood box that was made to contain the sutra album features Buddhist monks and lay Buddhists, and also has an inscription.

The writing of the sutra can be attributed to the imperial Prince Mianning, who later reigned as the Daoguang emperor (r. 1820-1850). The luxurious materials and the high quality of the workmanship, as evident in the use of gold and indigo-dyed paper, the finely woven yellow-ground silks for the front and back covers of the album, the use of yellow-dyed paper with silver flecks, as well as the superbly carved box of precious wood, are all indications of imperial workshop production.

Alan Kennedy is taking part in
Asia Week New York
March 13-21, 2025



尼我今持誦神咒惟願慈悲降臨

護念

即說真言曰

南無喝囉怛那哆囉夜耶南無阿

唎耶婆盧羯帝鑠鉢囉耶菩提薩

埵婆耶摩訶薩埵婆耶摩訶迦嚕

尼迦耶唵哆唎哆唎咄哆唎咄咄哆

唎娑婆訶

白衣大悲五印心陀羅尼經

經中難字音釋（凡今人代誦者與自誦同）

唵（安）唎（利）摩（末）南（那）無（摩）薩（撒）婆（波）

哆（多）馱（陀）嚕（魯）盧（羅）喝（何）囉（拉）怛（[illegible]）

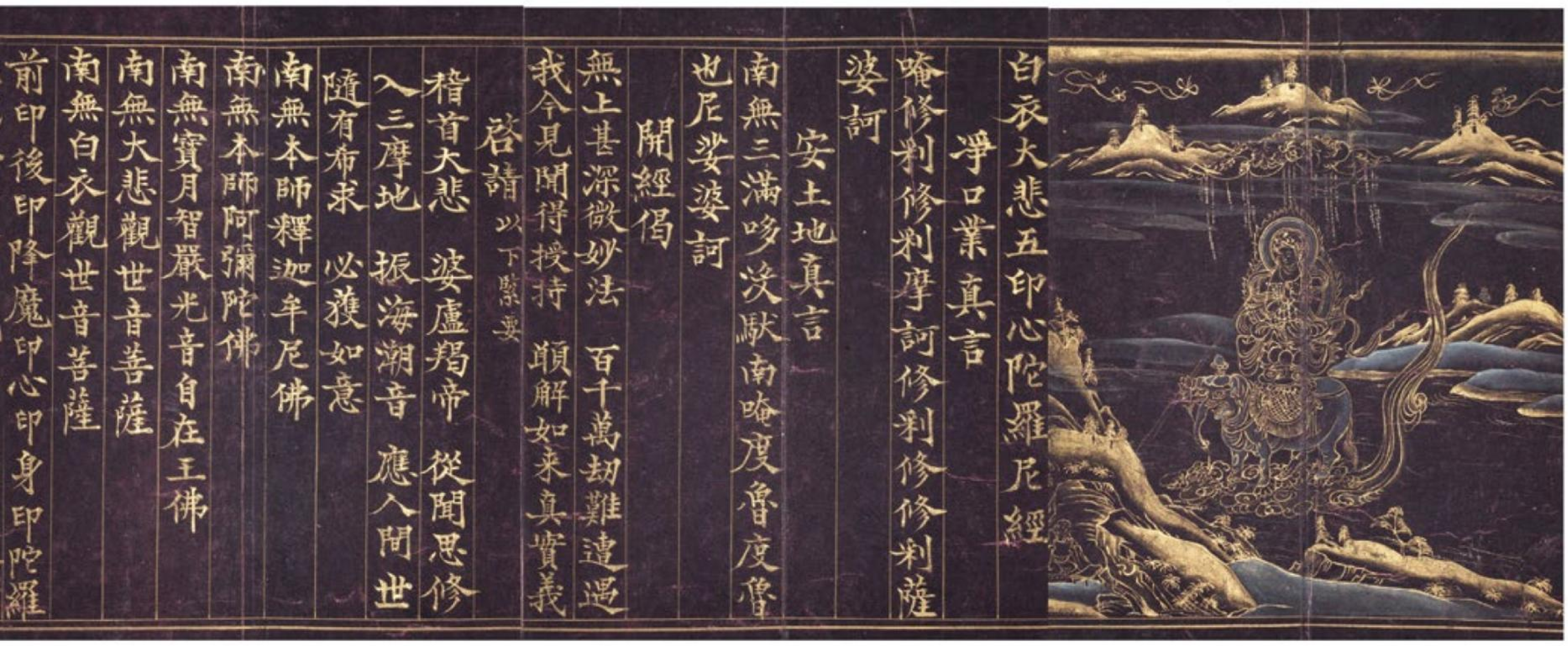
鑠（少）鉢（博）埵（朶）迦（結）咄（獨）娑（梭）

嘉慶十有五年歲在

庚午長至月

子臣綿寧敬書

皇帝萬歲萬萬歲



白衣大悲五印心陀羅尼經

淨口業真言

唵修唎修唎摩訶修唎修修唎薩
婆訶

安土地真言

南無三滿哆沒馱南唵度嚕度嚕
也尼娑婆訶

開經偈

無上甚深微妙法　百千萬劫難遭遇
我今見聞得授持　願解如來真實義

啓請（以下聚要）

稽首大悲　婆盧羯帝　從聞思修
入三摩地　振海潮音　應入間世
隨有希求　必獲如意

南無本師釋迦牟尼佛
南無本師阿彌陀佛
南無寶月智嚴光音自在王佛
南無大悲觀世音菩薩
南無白衣觀世音菩薩
前印後印降魔印心印身印陀羅

白衣大悲五印心陀羅尼經

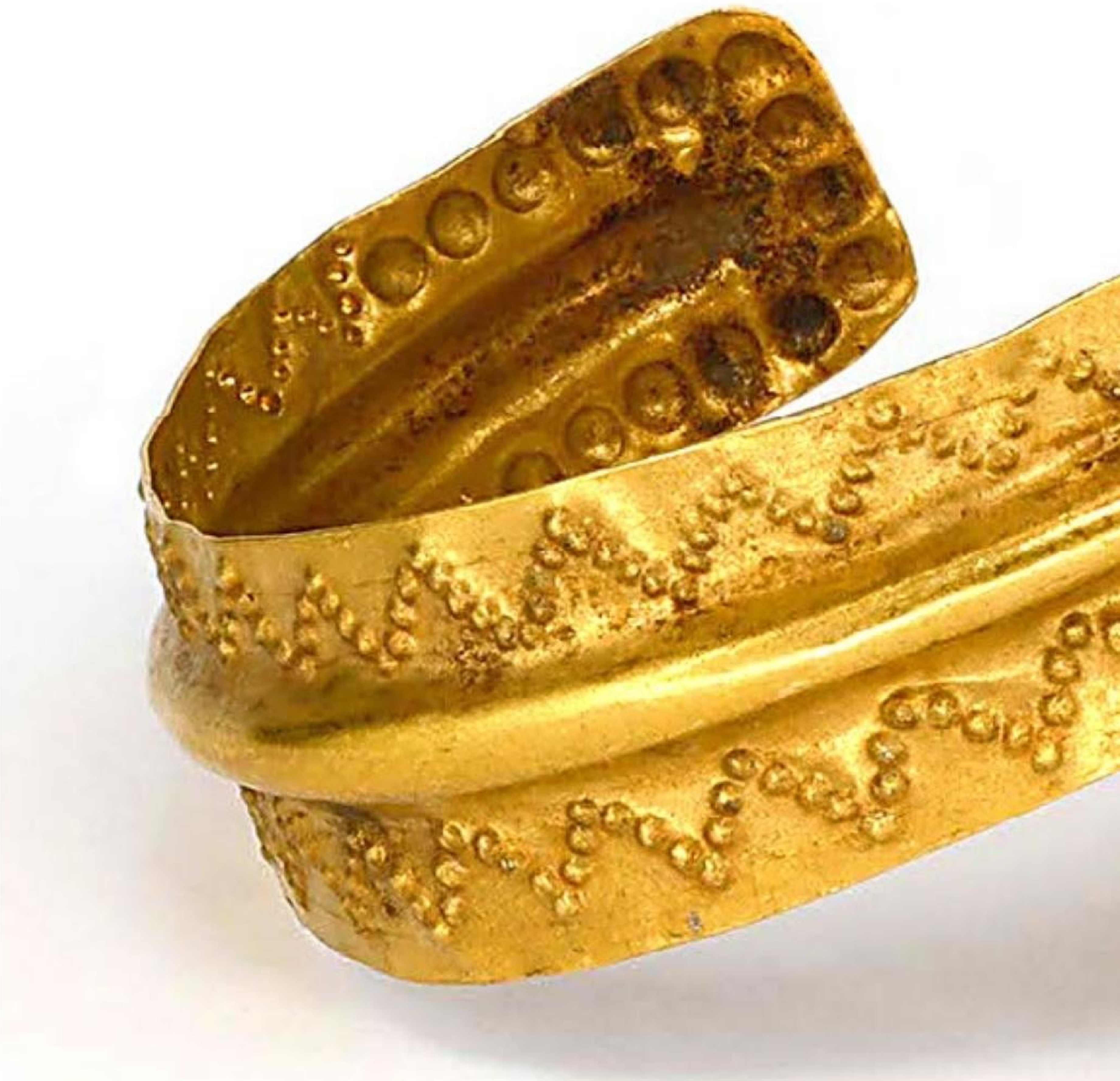
21

A PAIR OF GOLD BRACELETS

China
Han Dynasty (Dian Culture)
206 BCE–220 CE, 700 BCE – 109BCE
Diam.: 5,5cm
Weight : 39 grams
Price: 12.000 GBP

OBJECT PRESENTED BY:
Sue Ollemans
M.: + 44 (0) 7775 566 356
E.: sue@ollemans.com
W: www.ollemans.com

Dian was an ancient kingdom established by the Dian People a non-Han metal working civilization that inhabited the central part of Yunan, China from the late Spring and Autumn Period until the Eastern Han Dynasty.



21

PERFUME FOUNTAIN

China
18th century
Imari kinrande porcelain, gilt bronze frame: Europe 18th century
Height: 28 cm
Diam.: 12 cm
Price on request

OBJECT PRESENTED BY:
Galerie Tiago
T.: 00 33 1 42 92 09 12
M.:00 33 6 60 58 54 78
E.: contact@galerietiago.com

Perfume fountain in porcelain Imari kinrandé mounted in gilt bronze from the same set of porcelain. The cup and the bowl form the base, the pot covers the perfume container.
Blue under-cover decoration with gold highlights of interlacing lotus flowers. On each of the ceramic pieces, two four-lobed spaces and sides with floral motifs (pine, yellow and red lycoris, carnation, phlox moss, bamboo) and two foxes. Top of the pot with a chrysanthemum pattern. The inside of the fountain has a band with the same blue decoration and golden interlacing with medallions of peonies. Symbolic marks above the foot and inside the perfume container.

Chiseled gilt bronze frame, dragon-shaped tap.

The imari kinrandé or "imari of brocades" made its appearance in Japan at the end of the 17th century. It is characterized by the quality of its paste, and the richness of the abundant (even loaded) decorations delimited in symmetrical zones leaving few free surfaces. The blue color, under cover, is systematic and is associated with red, green and gold.

This style lasted until the 19th century, becoming more sober with time. It is very successful in the West and is copied to perfection in China.
Chinese copies, to which our fountain belongs, began in the 1720s at the request of the Dutch in order to compete with the Japanese production which had become too expensive. In this sense, Japanese exports of Imari kinrandé declined in favor of China from the 1730s, especially under Qianlong (1736-1795). The most beautiful pieces generally came from the furnaces of Jingdezhen.

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SOCIETY